

# THE ARCHITECTS NEWSPAPER

## 17\_10.20.2010

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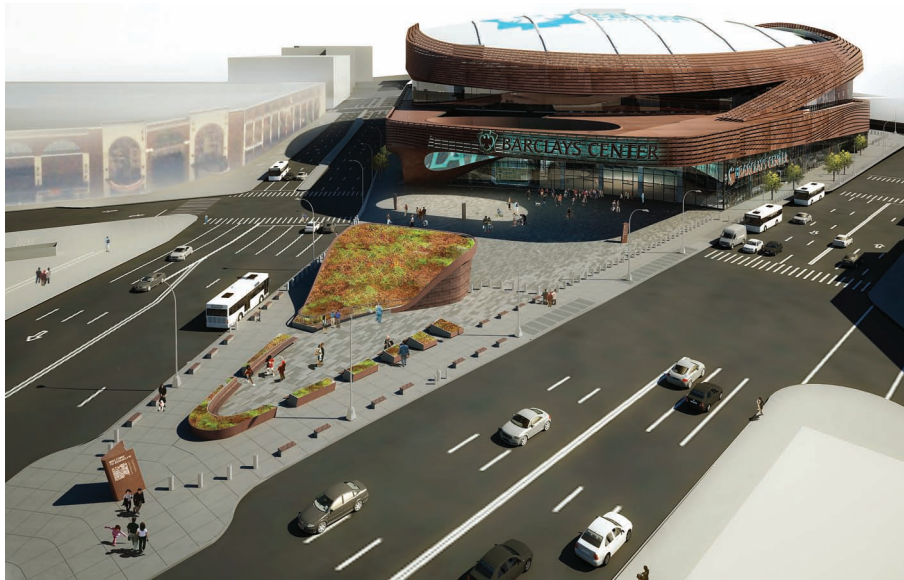
### JAPANESE ARCHITECTS PICKED FOR GUGGENHEIM PAVILION



COURTESY GUGGENHEIM MUSEUM

## BOW WOW!

What the world needs now may not be another branch of the Guggenheim. Instead, director Richard Armstrong announced on October 1 that the museum is launching a series of traveling pavilions that will host multidisciplinary events and installations in nine cities around the world. The first **continued on page 12**



COURTESY SHOP ARCHITECTS

### SHOP UNVEILS TEMPORARY PLAZA AT BARCLAYS CENTER

## Front Yard for Atlantic Yards

While designs for the Barclays Center arena at Brooklyn's Atlantic Yards have been public for a year, only on September 28 did SHoP Architects and Forest City Ratner Companies release their plans for the temporary plaza that will become the project's initial public calling card. A nearly 39,000-square-foot triangular shape formed by

the intersection of Atlantic and Flatbush avenues, the plaza consists of a wide swath of open space, punctuated by a green-roofed entrance to the Atlantic Terminal Transit Hub and two semicircles of planters inlaid with wooden benches at the plaza's tip.

SHoP founding principal Gregg Pasquarelli explained that the space **continued on page 11**

### LIGHT TIME

OUTDOOR LIGHTING IS MAKING STRIDES TOWARD INTERACTIVITY AND SOCIAL SPACE-MAKING. AN SPOTLIGHTS THREE INNOVATIVE PROJECTS. SEE PAGES 14-16

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### ART INSTITUTE SUES ARUP OVER MODERN WING FLAWS



CHARLES G. YOUNG/IDA

## BROKEN WING?

International engineering firm Ove Arup & Partners says it is "disappointed" over a lawsuit alleging that faulty engineering work cost millions of dollars in repairs to the Art Institute of Chicago's Modern Wing addition before its opening in May 2009. The Institute filed the complaint in U.S. District Court on September 21, outlining a list of **continued on page 5**

### LIGHTING UP THE WORKS. SEE PAGE 14



ALYSSHA EVE CSUK/COURTESY SPEIRS+MAJOR

### VAN ALEN POP-UP BOOKSTORE REINVENTS URBAN CENTER BOOKS

## NEW LEAF

When Urban Center Books closed last January, architects lost more than the ability to shop for the latest design tomes. The dressing room-sized bookstore was meeting place, research incubator, perfect stopover **continued on page 2**



COURTESY SHA

### SIX TEAMS COMPETE TO BUILD NEW V&A BRANCH

## SCOTTISH SATELLITE

Dundee, Scotland is aiming to build a satellite of London's Victoria & Albert Museum as part of a larger redevelopment strategy. The sponsors are holding an international competition, with two New

York-based firms, REX and Steven Holl Architects, among the six finalists. The V&A Dundee is a joint project of the University of Dundee with Abertay University, the city of Dundee, the Scottish

Government, and Scotland Enterprise, an economic development agency. It will host touring exhibitions while serving as an incubator for contemporary design practices in Scotland.

Under the current agreement, the London V&A will supply the Dundee facility with **continued on page 8**

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TUNNEL TROUBLE

New Jersey Governor Christopher J. Christie's dumbfounding decision to cancel what is widely seen as the most important public works project in America should be a wake-up call for planners, politicians, and architects who care about salvaging the region's future amid a climate of professed fiscal prudence and steadily shrinking public enterprise.

Christie's October 7 move to halt construction of the ARC project—the \$8.7 billion transit link between the New Jersey Meadowlands and Penn Station through two new single-track tunnels—shows how short-sighted political tactics threaten to sabotage decades of planning for the public good. While, at press time, the governor had given ARC a two-week reprieve, pending conversations with furious federal transportation officials, this month's mind-bending scenario offers an urgent lesson for large-scale investments in the region's fraying transit, energy, and ecological networks.

As we've noted here before, the future of architecture and planning in America lies in infrastructure—the sprawling, region-spanning systems that underpin sound design for a densifying planet. The ARC project, with funding from the Port Authority of New York and New Jersey, the federal government, and the state of New Jersey, can be seen as a model of collaborative decision-making and shared vision for the existing 100-year-old trans-Hudson tunnel. Begun in 1995 with the study of 137 different alternatives, the project has involved input from across the spectrum of public leaders, transportation and environmental agencies, and community, business, and labor groups.

But that collaborative vision has been jeopardized by blinkered officials like Governor Christie, who claims that New Jersey can no longer afford its share of ARC costs. Instead, the governor has devised a plan to funnel New Jersey's \$2.7 billion tunnel contribution into the state's debt-plagued Transportation Trust Fund, where it would presumably be available for road projects and repairs to existing rail lines—precisely the kind of small-bore infrastructural thinking that has kept New York and New Jersey public transit systems in a state of perpetual panic.

One key to reform lies in the way large-scale projects like ARC are administered. Darius Sollohub, director of the New Jersey School of Architecture at the New Jersey Institute of Technology, notes how one hotheaded politician can pull the plug on a multi-agency effort with \$600 million already spent and construction under way for more than a year. “The overriding question that future infrastructure planners will ask is how any projects of significant scope can be executed in America today if one individual can stop decades of carefully laid plans,” Sollohub writes. “Whatever the outcome, future planners and legislators will consider whether a governor with the least money on the table should have so much unilateral power.”

That question is particularly acute for the architects, planners, and engineers who are perhaps the only ones with their shirts truly on the line in the ARC project—among them Parsons Brinckerhoff, STV, and DMJM Harris/AECOM, not to mention the construction management team of Tishman, Parsons, and Arup—who bear the brunt of capricious maneuvers like Christie's, which trade our collective future for a bogus agenda of tough-love retrenchment. **JEFF BYLES**

NEW LEAF continued from front page

between errands, and essential repository of the books, academic journals, and magazines that architects depended on to stay current.

It is not too much to say that its closure stymied the flow of intellectual discourse across the city. And so it is very good news that the Van Alen Institute has announced plans to incarnate an equally generous go-to source in the shape of a pop-up bookshop and event space at its own storefront on 22<sup>nd</sup> Street in Chelsea. The six-month experiment, scheduled to open in November and perhaps take root in a permanent interactive bookstore, will be supported by \$25,000 from the JMKaplan Fund, the very same foundation that launched the original Urban Center Books.

“It is vitally important that New York have a place where architectural books and journals can be seen, touched, perused, and purchased,” said Rick Bell, president of the AIA's New York Chapter.

The effort to resuscitate Urban Center Books goes back to almost the day it closed, with many (including *The Architect's Newspaper*) taking part in the discussion. The Municipal Art Society, which managed Urban Center Books in its three decades at the Vuillard Houses on Madison Avenue, will be offering some of the inventory of books it has held in storage, and will be offering consulting services on how to run the place. Publishers will be sought to supply their newest titles.

But the pop-up won't be just about books. Olympia Kazi, executive director of the Van Alen Institute, has much bigger plans: “There's an opportunity for a huge synergy, and I would be blind not to see it,” she said. The institute recently launched the Reading Room, a space within its offices where the public can go to read, research, attend lectures, and access some of the impressive design archive dating to 1894. Kazi plans to move these activities to the storefront pop-up to engage more of the public. In May, she also plans to sponsor an “architecture publishing summit” to discuss with all stakeholders—whether publishers, writers, editors, and book sellers—where architecture content is going and where best it will be found in the future.

“It's not just about a store but an installation, a curated selection of volumes and other media, too,” Kazi said. “Just imagining the possible collaborations is very exciting.”

**JULIE V. IOVINE**

LETTERS

FRANTIC ATLANTIC YARDS

At a time when urban planning and the expression of how cities work in our changing environment is at the forefront of current conversations, I would expect that it is also at the forefront of current architectural projects. SHoP's recent design of Atlantic Yards, as well as your article about it (“New Front Yard for Atlantic Yards,” *archpaper.com*, 09.30.2010; see page 1 of this issue) blatantly ignores the existing conditions and problems of the overall site.

The new building shown in the renderings is surrounded by a sea of pavement, with more than 8 lanes of asphalt on either side of the triangular plaza. The plaza itself is hardly anything more than another “swath of wide open space” that has to be crossed. Whether the building has an interesting expression of

form is beside the point. The main problem—the convergence of these two enormous roads—has yet to be solved by the architects, or even addressed. It is another missed chance to make an urban improvement through thoughtful design.

The architects should reexamine the urban design problem, so that the project is not another example of architects (and developers) turning their back on the street. I fail to see how wooden benches amid 16 lanes of automobile traffic is at all a destination that anyone would want to visit. The only change in height or scale within the plaza is off-limits to plaza users. The fact that there is little to no traffic represented in the renderings is yet again blatant ignorance of the existing conditions.

Whether *The Architect's Newspaper* is

simply reporting the news, or trying to gloss over the enormous blemishes in the designs unveiled, there is still a responsibility of honesty on the part of the reporter to issues that are completely ignored—or possibly made worse—by an architectural response. New York City is better represented and better served by swaths of paint on streets rather than this swath of wide space.

**HILDA COHEN  
BROOKLYN**

CORRECTIONS

A report on science facilities at City College (“Science Experiment,” *AN* 16\_10.06.2010) misstated the name of the CUNY Advanced Science Research Campus, and omitted a credit for the project. While Flad and Associates served as architect of record and

designed the labs, the complex was designed by Kohn Pedersen Fox. The article also incorrectly described the Marshak Science Building as the only laboratory on the campus, which in fact houses research labs at two other buildings.

A front-page photograph of the Israel Museum's Crown Plaza (*AN* 15\_09.22.2010) carried an erroneous credit. The photographer was Tim Hursley.

An article about Harlem's P.S. 90 (“Home Schooled,” *AN* 14\_09.08.2010) stated that C.B.J. Snyder patented the structure's floor system. In fact, no records have been located to suggest that Snyder sought such a patent on this or any other innovation.



## BLOCK PARTY

The National Trust for Historic Preservation wrapped up its Modern Views project with an October 6 auction at Sotheby's, where **Tobias Meyer** took live bids for five of the big-ticket works donated to fund preservation efforts at the Farnsworth House and the Glass House. In the silent auction, **Lee Mindel** nabbed **Paula Scher's** geometric musing on modernism, while **Dorothy Dunn**, director of visitor experience and fellowships at the Glass House, took home a print by **Calvin Tsao**. A crowd including **Uma Thurman**, fluttering her long fingers and professing to be exhausted, fought to the bitter end over works by **Karim Rashid** and **Annie Leibovitz**, while a **Norman Foster** and a **Michael Graves** painting, straight from the **Bob Ross** school of happy little trees, attracted little interest. The real star of the evening was artist **Sarah Morris**, whose extraordinary new film, *Points on a Line*, played on a loop in a room of its own. Set to haunting music, the film wordlessly inspects some of **Philip Johnson** and **Mies van der Rohe's** greatest hits and private effects, including a filmic thumb-through of Johnson's own rolodex, including numbers for the likes of **Andy Warhol** and a drug dealer.

## HAPPY, HAPPY TALK

**Santiago Calatrava's** recent conversation with **Paul Goldberger** at the 92<sup>nd</sup> Street Y ranged from his past, current, and shelved projects to why so many of his buildings are white. "It's a very generous color," the maestro said. Naturally, Eavesdrop stuck around past the last of the audience questions. "You know the question I would have asked him: 'Do you know what a 90-degree angle looks like?'" one attendee told his companion. "Those curves! It's gotta add about 50 percent to the cost of everything he does." No such daggers were pulled on the Spaniard, and even Goldberger was impressed by Calatrava's stage presence. "He was much better than I thought he'd be," Goldberger told our spy. "Much more eloquent. He's a very happy man."

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## EPA PROGRAM REVAMPS BOSTON PLAZA



KJETIL REE

Center subway station at City Hall. "This is a unique opportunity to integrate it with the pedestrian corridor that crosses the plaza," said James Hunt, Mayor Thomas Menino's chief of environment and energy. Additionally, the charrette will examine the possibility of extending one of the main arteries of the North End neighborhood, Hanover Street, which currently dead-ends at the plaza. "No one used to think about that because I-93 used to go through the city, but now that's been depressed by the Big Dig. Making that connection may or may not make sense, but we'll take a look at it," Monahan said.

Although many have been hoping that the Brutalist City Hall building might one day be demolished, this project is a strong signal that the idea is off the table. "I think the mayor is committing to keep the seat of city government here," Hunt said.

However, some preservationists are optimistic that the unpopular building might acquire some residual benefits of the plaza redesign. "It is an unfriendly and difficult-to-penetrate building," said Sarah Kelly, executive director of the Boston Preservation Alliance, "but there might be some ways of dealing with the plaza that could start to create a context for the building itself that would make people understand and appreciate it more."

JULIA GALEF

## Greening Beantown

After decades of loathing from public officials and the public alike, Boston's City Hall Plaza is finally poised for a makeover, courtesy of the federal Environmental Protection Agency (EPA). The agency has selected City Hall Plaza as one of five winners of its new Greening America's Capitals program, which will annually award design assistance grants for green makeovers of dysfunctional sites in state capitals.

When City Hall Plaza and the government building within it were built by Kallmann, McKinnell & Knowles in the heyday of urban renewal in the mid-1960s, they were envisioned as a grand civic ensemble. Instead, the plaza's seven acres of concrete and brick have primarily served as a daunting interruption of downtown Boston's tight-knit fabric. "We thought Boston City Hall was a fabulous candidate for the program,"

said Rosemary Monahan, the EPA's Region 1 smart growth coordinator. "It's a barren, windswept, desolate place. In the winter, it's like trudging across Siberia."

The redesign will focus on defining the edges of the plaza, softening it with green-scape and trees, and incorporating sustainable elements to generate energy and capture stormwater runoff. The EPA issued a request for qualifications, which closed on October 1, to select a firm with expertise in urban design and landscape architecture. The winning firm will work with the agency and the City of Boston to lead a series of charrettes in November to settle on a preliminary plan for the plaza.

The timing for Boston is also right to help integrate the plaza with the surrounding city. The Massachusetts Bay Transportation Authority is in the middle of a renovation of the Government



> **BIRDBATH**  
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Designer: Uhuru

COURTESY UHURU

The New Museum has a new cafe. With 40 seats, this latest location of the City Bakery's neighborhood-oriented Birdbath business strives for sustainability in both locally-grown, organic fare and green furniture design. Commissioned from Brooklyn-based design collective Uhuru, the new stools and tables offer a raw yet refined aesthetic that adds warmth to the museum's otherwise spare ground-floor lobby. Stools are crafted from scraps of hardwood collected from local wood shops, with the New Museum's SANAA-designed profile whimsically embedded into the top of each puzzle-like cylinder. According to Uhuru co-founder Jason Horvath, that playful touch resulted when a piece of wood used in a prototype by chance resembled the building-block forms of the structure. Sleek white tables are made from high-percentage, post-consumer recycled steel and aluminum, and finished with a zero-VOC powder coat. Elegant Leaf Chairs come from eco-conscious Italian manufacturer Arper, and a Brooklyn-made IceStone countertop consists of 100 percent recycled glass and cement. The green motif even extends beyond the decor: As at other Birdbath locations, the cafe offers a 25 percent discount to customers arriving by bicycle or skateboard. **ALYSSA NORDHAUSER**



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Clockwise: The Norman Foster-designed gallery on the Bowery; inside the "moving gallery"; part of the first gallery rises to a 27-foot ceiling; the underside of the moving gallery.



Any veteran of a certain kind of gallery opening knows the real show is in the elevator: crowded connoisseurs, mutually observant in their haute-bohemian finest, bringing the polish and shimmer of the night via the beat-up old freight elevator of any given former factory, to the pleasant prospect of wine and each other's continued company. Plus some art. Norman Foster's recent design for the Sperone

Westwater gallery, freshly relocated to the Bowery a block up from SANAA's celebrated New Museum, knows this. The treat of this smallish building is the bigish elevator, somewhat ambitiously labeled the "moving gallery," which occupies the shaft of space right behind the translucent glass facade. The ascent and descent of its red undercarriage, poised on chromium hydraulics and, at 12 feet by 20 feet, extending

almost to the narrow site's full 25-foot width, amusingly changes the proportions of the entry lobby below, theoretically extending the potential for spatial effect and curatorial juxtaposition in the galleries above.

Except it doesn't, really. The impact of the elevator's watchful operator, along with the sporadic frequency of its open-door pauses at any particular gallery, tend to mute the sense of visual continuity



NIGEL YOUNG/FOSTER+PARTNERS

presumably intended by the similar white-box finishes within both gallery and elevator. The fact that the elevator doesn't descend to the ground floor, and instead must be reached by an effortful switchback navigation back (to fire stairs or another smaller elevator) and forth (across the *piano nobile* above), likewise dulls that perennial Manhattan dream of delirious mechanized ascent from sidewalk to skyline. (The inaugural installation by artist Guillermo Kuitca, of wall-hung mattresses painted with maps, recalls the padded-room effect of a quilt-lined freight elevator without quite transcending it.) At Diller Scofidio + Renfro's Boston Institute for Contemporary Art, or Renzo Piano's Los Angeles County Museum of Art, similarly vast elevators do more.

Everything else, as with almost all of Foster's remarkable global output of airports, skyscrapers, museums, and other modern monuments, is pretty much perfect. The cladding of the elevator shaft, visible from the lobby, is a

unitized panel system of dove-gray steel that would make Louis Kahn weep with joy. Clever skylights and careful sightlines to glass doors at the building's rear borrow sky from an adjacent park, drawing daylight deep into the interior and recalling similar ingenious sectional effects in the cast-iron factories and warehouses of New York's nearby Soho neighborhood (where, if memory serves, art was also once displayed). The gallery spaces, while never quite letting you forget the cramped dimensions of the 25-foot-by-100-foot lot, are usefully varied in proportion, with walls from 13 feet to 27 feet in height. They feature a moderately swoopy atrium-and-mezzanine arrangement, with a glass balustrade that reflects further daylight deep into the interior and lightens the hearts of those who like their modernism a little shiny. Above the galleries, office space is efficiently stacked and set back up to the building's eight-story height, along with a deftly

dense arrangement of the required secondary elevator, dual fire stairs, and mechanical systems. The superfine tolerances and alignments of reveals, expansion gaps, and the usual ephemera of detectors and switches should serve to chastise those who, for whatever reason, have come to believe that in New York the age of such miracles has passed. Every appearance of the typical Foster detail of electric sockets mounted flush to drywall, obviating the usual rectangular surround, is a miniscule masterpiece.

Yet one missed opportunity of the building is suggested where those tolerances don't quite line up, at the edges of the brushed-steel doors of the gallery/elevator. Here, the hopeful observer can catch slivers of daylight, transmitted through the glazed facade across the irregular gap between door and floor. Barring the appearance of some as-yet-unfathomed system of glassy shaft doors, it's lamentable that the intriguing potential for further and varied daylighting effects, as the moving gallery aligns with and departs each floor, appears to remain unrealized—suggesting both the pleasures and the perils, as in much of Foster's masterfully controlled work, of leaving nothing to chance.

Apart from Midtown's zippy Hearst Tower (compromised somewhat by its stubby height and borrowed base), and any echo of a brilliantly acute proposal for Ground Zero (still the readers' choice of *The New York Post*!), the greatest city in the world remains lamentably unadorned by the work of the planet's greatest large-scale architecture firm. Foster + Partners' long-planned renovations of the New York Public Library and Lincoln Center's Avery Fisher Hall may someday alleviate our provincial vernacular of wan historicist pastiche and trivially grandiose formalism. Foster's output consistently demonstrates that there need be no compromise between systems of technical optimization and spaces of ardent proportion, light, and detail that reward our intelligence and lift our spirits. New York needs this combination of mechanical candor and moving rooms. But perhaps, next time, not in quite so literal a combination. **THOMAS DE MONCHAUX**





COURTESY KPF

## SEAPORT AHEAD

On September 21, the Boston Redevelopment Authority (BRA) gave the preliminary go-ahead for Seaport Square, a 23-acre, \$3 billion mixed-use development in the South Boston waterfront district. Officials describe the 6.3 million-square-foot scheme as the largest single project in the city's history.

The BRA approved Kohn Pedersen Fox's masterplan for a 20-block, 22-building residential neighborhood with a mix of retail, office, hotel, civic, and cultural spaces and significant open space—almost 40 percent of the project—including several parks and linear green space. The pedestrian-oriented plan also includes connections to the waterfront and the downtown business district.

The former Penn Central railroad property, which has been used for parking since the 1970s, sits between the Boston Convention Center on Summer Street and Fan Pier, where Diller Scofidio +

Renfro's Institute of Contemporary Art opened in 2006. Seaport Square's landscape will ultimately slope from the 25-foot deck of Summer Street to water level.

According to KPF principal and chief designer Jamie von Klemperer, the design draws on concepts explored in the firm's masterplan for New Songdo, rising near Seoul, South Korea. While the scale and context are worlds apart, both projects combine the elements of a mature urban environment with a clean slate. "It's this idea of creating a synergy of somewhat overlapping functions in a very tight space," von Klemperer said.

Mayor Thomas Menino has designated the waterfront district an "innovation district," and officials are hoping to lure companies in the high-tech, life sciences, and creative sectors. To that end, developers Boston Global Investors, Morgan

Stanley, and W/S Development Associates recently added a high-tech business incubator and workforce housing to the project. Proponents of the plan note that it adds much-needed affordable and moderately priced housing.

"Decreasing the size of some of the housing units creates a denser and more livable pattern, and results in more affordable housing," said Tom Piper, a research scientist in the MIT Department of Urban Studies and Planning. "That means more people, which makes the streets more active." Unfortunately, he added, the developers have to live with a tangle of access roads for the Central Artery, creating a challenge for walkable connections to other parts of the city.

The first phase, to get underway in 2011, includes several apartment buildings and the Innovation Center incubator. As of early October, architects for those projects had not been selected. **TED SMALLEY BOWEN**

**BROKEN WING?** continued from front page defects it says resulted from "woefully inadequate" engineering, and asking for \$10 million in damages from the London-based firm, which collaborated with its Chicago offices on the Renzo Piano-designed project.

"We did attempt to come to an agreement with Arup before filing the lawsuit, but our attempts were unsuccessful," said Art Institute spokesperson Erin Hogan.

The complaint says problems resulted from defective engineering documents and specifications by Arup. Among these are air-handling systems incorrectly sized to create the proper environment for artwork, cracked and curling concrete sub-floors that delayed installation of wooden gallery floors, and loud whistling along the museum's roof of curved steel blades during windy weather.

Though most of the problems were remedied well before the museum's opening, the Institute says designs allowing too

much light into galleries required the museum to install film on some windows, and the curtain wall and skylights had to be redesigned to control condensation.

Trina Foster, Arup's U.S. director of marketing and communication, emailed a statement to *AN*: "Arup are disappointed to note the recent filing by the Institute in relation to the Modern Wing project. We are very proud of our contribution to the award-winning Modern Wing, and will continue to work with the Art Institute to find an amicable resolution to their concerns and ours. The issues under discussion are not unusual for a large and complex museum project, and we maintain our view that we have acted consistently with the high standards expected of our profession."

Others involved in the Modern Wing project, including Piano's firm, architect of record InterActive Design, and construction manager Turner, are not named in the suit.

**JENNIFER K. GORSCHÉ**

# MISSING LINK



A curtain-walled addition at Rockefeller University's new **Collaborative Research Center** links two historic buildings, transforming them into a place where scientific history will be made. The design by **Mitchell/Giurgola Architects** joins modern, open-plan laboratories through a six-story atrium, an inspiring elliptically shaped nexus in which scientists from diverse disciplines will meet and share ideas. Creating such a unique enclosure required another meeting of the minds as the designers worked with Allied Development Corp., fabricator and designer Frener & Reifer, and erector Gamma USA to form a curtain wall that expresses the collaboration necessary to achieve new heights—whether the structure is architectural or genetic.

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SILMAN  
ASSOCIATES

Completed in 1915, the Georgian Revival-style Gilman Hall was the first academic building to be constructed on Johns Hopkins University's Homewood Campus in Baltimore. A gorgeous landmarked edifice purpose-built for the humanities department, it no longer fit the bill. Not only had the department expanded in size over the years, causing programs to scatter, but its methods had changed, rendering many of the

building's inherent architectural features obsolete—for instance, the cast iron book stacks that penetrated the full height of the four-story building in the north and south wings. Disused for years since the opening of a central library, the stacks were kept under lock and key, creating 30-by-60-foot voids in the midst of the floor plan. A central light well's windows had been bricked over, relegating much of the

interior to a permanent midnight. In addition, Gilman hadn't a hint of modern mechanical systems—tenants relied on window units for air conditioning. Circulation was a nightmare, with piecemeal renovations over the years creating odd level changes and dead-end corridors.

Into this mess waded New York City firm Kliment Halsband Architects, whom the university hired to conduct a gut renovation

The new central light well (left) and refurbished exterior.



PETER MAUSS/ESTO

and modernization of the 146,000-square-foot structure. The institution wanted to reconsolidate the humanities under this one roof, but with more usable space. Also part of the program was a new exhibition area for the Ancient and Near-Eastern studies program; its impressive collection of 3,000-year-old artifacts had for years been stowed away in Tupperware containers for safe keeping. While preserving the landmarked exterior, the school wanted enough 21<sup>st</sup>-century infrastructure to qualify the old hall for at least a LEED Silver rating.

The architects began by digging out a basement to house the mechanical systems. They rationalized the internal circulation around the central light well, eliminating the level changes and dead ends, and making the building ADA-compliant. A corridor loop mirrors the donut-shaped plan. They also removed the outmoded book stacks, clearing up thousands of square feet of

programmable space that was converted to classrooms, seminar rooms, and faculty lounges. The perimeter faculty offices were left intact. At 10-by-20 feet, they were nicely shaped spaces and more or less consistent with current standards. Plus, they already lined up with the existing fenestration, which had to be maintained.

Preserving these partitions earned the project LEED points. The envelope was, of course, refurbished: the brick repointed, the windows replaced with historically accurate insulated versions. The slate roof was left untouched, since analysis showed it to be good for another 50 years.

From perimeter to core, in concentric rings, the building shifts from historic to modern. This transition reaches its zenith in the 60-by-60-foot central light well, which the architects transformed into a lounge space enclosed by a glass-and-steel tension-grid structure. Designed with German firm Schlaich Bergermann, this barrel-vaulted skylight is made from four 8,000-pound framing ladders that hold 154 square glass panels, each weighing 500 pounds. Stainless steel tension cables strung underneath the structure provide additional support and prevent lateral movement. Custom stainless steel clamps support the

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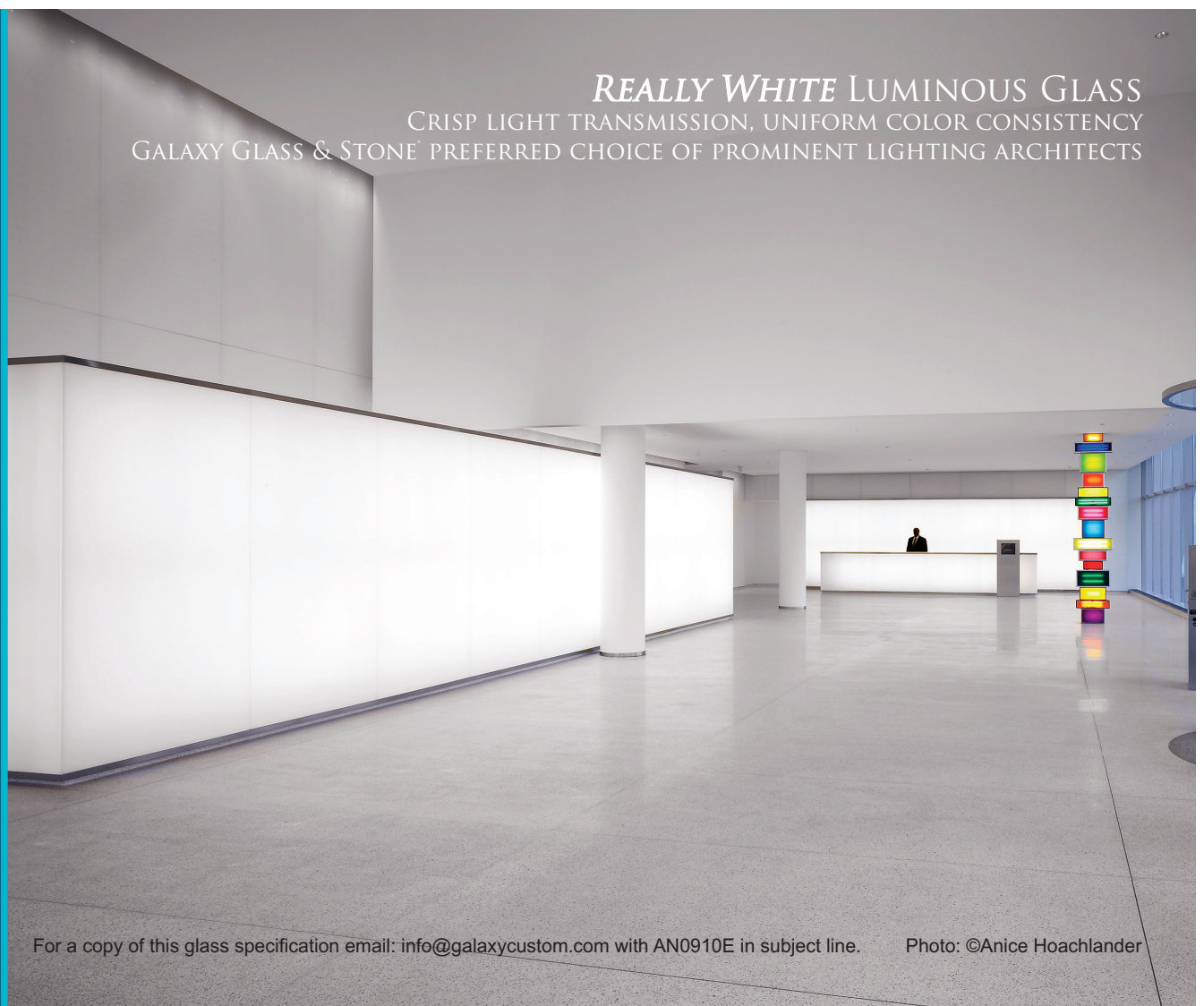
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A circulation corridor wraps around the new exhibition space.

PETER MAUSS/ESTO

5-foot, 1½-inch-thick glass panes at the four corners only. The entire assembly is less than 10 inches thick.

The lounge sits on the second floor, connecting

Gilman's main entry hall to the east with the preserved Hutzler Reading Room to the west. The architects salvaged the lounge's gray marble floor from the demol-

ished book stacks, re-cutting the two-inch-thick slabs and polishing them before installation. Moats on either side of the lounge reveal a lower level that houses a new exhibition space for the Ancient and Near-Eastern studies program.

One major concern when designing the light-well space was that all of the hard surfaces—glass skylight, marble floor, brick walls—would create an acoustical nightmare, a common problem with atriums. In the end, the walls of the well presented a solution. When opening them up for new windows, the architects found the original brick to be in bad shape. The eastern wall proved to be in the best condition, so it was preserved. The rest, however, were re-clad with 2-inch terra cotta tubes, spaced 2 inches apart and backed by acoustical panels. The result was a success. You can walk around in tap shoes, hold a banquet, or host a lecture without any noise echoing back, a boon even for academics in love with the sound of their own voices.

**AARON SEWARD**



COURTESY YAHOO

Internet companies are in a constant quest to find the next best thing, but Yahoo! Inc. has turned to an unlikely arena at its new facility in Lockport, New York: agricultural design. Last month, the company opened a state-of-the-art data center with an ultra-efficient model based on a chicken coop.

Data centers are notorious energy-gobblers. They account for 23 percent of carbon emissions from global information and communications technology, according to research firm Gartner, and they claim about 1.5 percent of total electricity usage in the U.S. Much of this consumption comes from cooling the space used to house data servers, so the Yahoo Computing Coop, as the company calls it, mimics long, narrow industrial chicken coops designed to improve natural airflow.

"With the Yahoo chicken

coop design, we are spending less than one cent for cooling for every dollar we spend on electricity," said David Dibble, executive vice president of Yahoo's service engineering and operations department, at the ribbon-cutting for the facility, which is located not far from Niagara Falls.

Scott Noteboom, Yahoo's director of data center engineering operations, worked with construction firm Structure Tone to design the \$150 million facility. He visited old factories in the Buffalo area to learn how they had used air from the Great Lakes for cooling. Some, like smelting plants, were designed so that a central heat source would create a chimney effect that expelled air from the building.

At the Lockport center, each 120-by-60-foot server building has walls of metal louvers that allow fresh air to enter the

server space, where it is drawn into a contained aisle of hot air that vents into a long, louvered cupola atop each building. Warm air can be recirculated in cool weather, and an evaporative cooling system, which uses significantly less water than a typical data center chiller, will switch on if the weather is too warm for convection cooling.

Coupled with western New York's cool climate, prevailing winds, and hydropower, the new 150,000-square-foot center uses 40 percent less energy and 95 percent less water than conventional data centers. In addition to housing more than 50,000 servers, it will eventually include an infrastructure monitoring center and a 24-hour employee help desk.

Yahoo's move to Lockport came with heavy incentives from the state: 15 megawatts of hydropower from the New York Power Authority for Phase 1, which includes an administrative building and three data coops. The town's Industrial Development Agency also provided a package that included a payment in lieu of taxes agreement. And earlier this year, the DOE awarded the design a \$9.9 million sustainability grant, the largest given to date in its new Green IT program.

**JKG**

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Applications will be considered starting in October 2010 and will continue to be accepted well after that date. Full details on the above positions and on the application process can be found at [www.gsd.harvard.edu/faculty\\_positions](http://www.gsd.harvard.edu/faculty_positions)

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COURTESY RESPECTIVE FIRMS

**SCOTTISH SATELLITE** continued from front page exhibitions for 20 years. Located in Craig Harbor on the banks of the River Tay, the new museum will be the centerpiece of Dundee's waterfront revitalization strategy. "The Dundee City Council and Scottish Enterprise are investing millions of pounds in the revitalization of the waterfront," said Jill Farrell, a regional director for Scottish Enterprise. "Having the V&A there will take the redevelopment to an entirely new level." Farrell believes the project will also help change perceptions of postindustrial Dundee.

The other competing teams are Delugan Meissl Associated Architects of Vienna; Kengo Kuma & Associates of Tokyo; Snøhetta of Oslo and New York; and Sutherland Hussey Architects of Edinburgh, Scotland. "We're very impressed with the caliber of all the designs. It will be a catalytic project," she said.

REX's project consists of an inverted five-point pyramid covered in reflective glass. The galleries are set on the skylit top floor, and a Scottish Design incubator is placed below on the third level. Civic space is on the second, and the ground floor handles circulation for staff, visitors, and handling art. The inverted form provides solar shading, and the reflective glass creates a dynamic, animated facade with glinting reflections from the water.

Steven Holl Architects designed a vertical museum clad in a curtain wall that is wrapped

**From top: Proposals by REX, Kengo Kuma, Snøhetta, and Sutherland Hussey.**

in a stainless-steel mesh screen. The mesh is pulled taught over the building with tensioned cables, requiring very little structure. Holl describes the mesh as acting like a veil. "It creates a mystery as to the exact profile of the building," he said. Behind the mesh, the galleries will be glazed in sandblasted glass. Two large windows of clear glass will offer views out to the river and the city. "Light is one of my most important materials," Holl told AN. "If we win this competition, we'll be using it in a way we've never used it before. I wouldn't build this building anywhere else. I don't like to repeat myself."

Delugan Meissl's plan, one of the most formally ambitious, resembles a somewhat flattened version of OMA's opera house in Porto, Portugal, while Kengo Kuma calls for a horizontal, boat-like building. Snøhetta's plan also calls for a shimmering, low-slung structure accessible by a broad bridge and plaza. Sutherland Hussey's proposal is the most restrained, a box wrapped in channel glass that sits on a large plaza on stilts.

The six proposals are currently on view in an exhibition at the University of Dundee. A winner for the project, which has a strict budget of 45 million pounds, will be announced by the end of the year.

**ALAN G. BRAKE**





EMILIO GUERRA

## LPC UNDER FIRE FOR SKIMPY MORNINGSIDE HISTORIC DISTRICT Upper West Mess?

At a meeting on September 20 with local property owners in Morningside Heights, the Landmarks Preservation Commission (LPC) presented its long-awaited proposal for a historic district—only to be sent back to the drawing board by objections that the proposed boundaries were too narrow. That move followed another recent—and widely applauded—LPC proposal to expand five pre-existing historic districts to encompass 745 new buildings along West End Avenue.

By contrast, the Morningside Heights proposal is small, consisting of 65 buildings between Riverside Drive and Broadway from 110<sup>th</sup> to 119<sup>th</sup> streets. All residential, and mostly now owned by Columbia University, they were built largely between 1903 and 1911, and are notable for their Beaux Arts, Gothic, Renaissance, and Colonial ornamentation. But the district comprises a minority of the entire Morningside Heights neighborhood, which extends from Riverside Drive

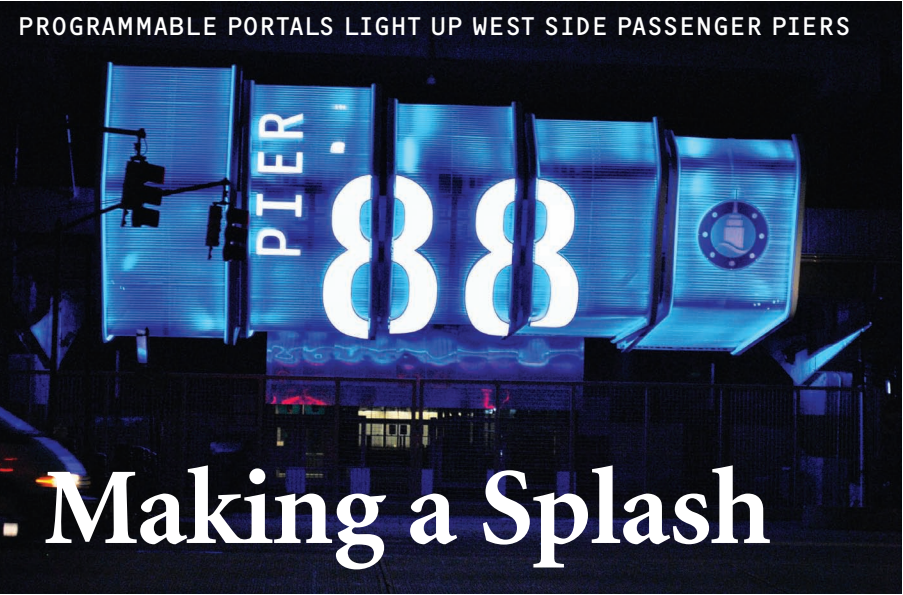
to Morningside Drive, between 110<sup>th</sup> and 125<sup>th</sup> streets.

“They released a miniscule footprint of a district,” said Assemblymember Daniel O’Donnell, who has made the issue a major focus since he took office in 2003. “The fact that you’re creating a historic district of Morningside Heights and not putting Morningside Drive in it is a little ridiculous.” In O’Donnell’s opinion, the district should extend the entire width of the neighborhood, from Morningside to Riverside.

The LPC has argued that the architectural styles are not sufficiently cohesive across that width to merit a single historic district. “Broadway is this dividing line, in terms of architectural continuity and continuity of character,” said LPC spokesperson Lisi de Bourbon, citing the smaller scale of the row houses to the east of Broadway, in comparison with the taller buildings to the west. “For historic districts there needs to be a certain degree of cohesion,” she added. “Broadway disrupts that rhythm.” O’Donnell called that claim “just plain wrong,” saying, “I challenge anyone to stand on 111<sup>th</sup> and Amsterdam and look west, and tell me that street is not one coherent whole.”

In response to community sentiment, the LPC will table the plan until it has surveyed a sufficient number of buildings east of Broadway to determine whether the boundaries need to be redrawn. One possible compromise on the table: two historic districts. “That could be an option,” de Bourbon said. “You could have a Morningside Heights West and a Morningside Heights East. That is something we’ve done in the past.”

JG



STEPHANIE DAIGLE

Seeking to punch up the Manhattan Cruise Terminal’s presence along the West Side Highway, the New York City Economic Development Corporation and NYCruise recently completed two new portals at Piers 88 and 90 that add a dose of kinetic lighting to the structure’s drab concrete frontage.

Set on steel I-beams that wrap the elevated roadbed are a series of corrugated, perforated panels grazed by linear LED strip lights and washed by flood fixtures that

offer a soft luminescence from behind. Front and center on each 50-foot-wide marquee are channel letters that identify the piers, with 2-inch grids of RGB LED nodes backlighting the white acrylic characters. “That essentially creates a low-resolution video screen, allowing us to run video content across the faces of those letters,” said Mike Cummings, senior designer at Focus Lighting, which created the portals in concert with multidisciplinary design firm Bermello Ajamil

& Partners, engineers WSP Flack + Kurtz, and graphic designers Two Twelve. The LEDs, from Philips Color Kinetics, display a nightly series of programs, including a dusk-hour sunset, a rotating lighthouse beacon, and a rippling, watery effect. At the push of a button, the pier manager can also call up custom hues for holidays or special events—and, of course, the colors of the Norwegian and Carnival Cruise Lines when their ships sail into port. **JEFF BYLES**

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## 2 FLUORESCENT- REPLACEMENT TUBE LEDTRONICS

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## 3 LUCA BOLLARD STRUCTURA

Winner of the Landscape, Pool, and Fountain Lighting category at this year's Lightfair International show, the Luca Bollard is a solid finished or unfinished glulam wood casing made with CNC machining and rated for wet or dry exposure. LED emitters inside are configured in a rectangular array in a range of wattages and lumen outputs. Concealed hardware is accessible through the top aluminum plate. [www.structura.com](http://www.structura.com)

## 4 SOLAR BOLLARDS METEOR SOLAR LED

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## 5 T-SYSTEM EWO

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## 6 SIERRA Q HESSAMERICA

Hess has added a square architectural light column to the Sierra line of illuminated columns. Appropriate for a range of outdoor spaces, the 13-foot-tall extruded aluminum and matte translucent acrylic columns enclose a ceramic metal halide light source or customized color LEDs to provide uniformly distributed light at night. Matching bollards are also available. [www.hessamerica.com](http://www.hessamerica.com)

## 7 ERCO POWERCAST

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**FRONT YARD FOR ATLANTIC YARDS** continued from front page is designed to accommodate three primary types of circulation patterns: Commuters coming from the surrounding neighborhood to the transit center entrance, fans headed into the arena, and pedestrians cutting across the plaza between Atlantic and Flatbush avenues.

"We tried to make the patterning of the pavement reflect circulation patterns," Pasquarelli said, with the tightness of the concrete pavers reflecting the heaviness of expected foot traffic. Clusters of lights embedded in the paving will allow the plaza to be unobstructed by floodlights, which would also have affected the surrounding neighborhood, Pasquarelli said.

Toward the center of the plaza, the pavement extends upward to form a roof for the entrance to the transit hub. The roof will be planted with sedum, a hardy genus of flowering succulents, which SHoP predicts will complement the weathered steel on the arena's facade. Unlike the Lincoln Center lawn, this one is strictly ornamental: A rail-



ing keeps visitors from clamoring onto the roof.

The innermost part of the plaza will be shaded by a canopy cantilevered over the arena entrance, punctuated by a 117-by-56-foot oculus that allows light down into the plaza and frames views upward toward the structure. On the inside edge of the oculus, a programmable screen will be customized for games, events, and other activities.

The current design is intended to serve as a placeholder until economic condi-

tions allow for the construction of the Atlantic Yards' first office building. At that time, the portion of the plaza from the transit hub entrance to the arena will be enclosed in 80-foot-high glass walls, creating what the developers refer to as an "urban room," with the office tower sitting on top. The team has not yet decided how the plaza will change when the office tower is added, but indicated that they hope to preserve many of its original design elements. **JG**

## CHINA EMBARKS ON A FURNITURE FAIR OF ITS OWN



Inspired by the success of London's annual design week that ended on September 26, Beijing Design Week (BJDW) will follow suit next September 28 with its own six-day design fest. In fact, the event is being co-sponsored by the British event organizers, London Design Festival.

That's about all that will be the same. Beijing's design scene is still in its formative stages, whereas London has been home to some of the world's most creative talent in contemporary design for at least a decade. But where there's a will there's a way, and China wants to play catch-up. "As Beijing works toward becoming a more environmentally-friendly, high-tech, and culturally-enriched city," said Beijing's vice mayor Gou

Zhongwen, "it is clear that design must play a crucial role."

The government-sponsored Beijing Design Week will open with a bang, commissioning an installation for Tiananmen Square that will be featured on October 1, when China celebrates National Day. The theme of the festival is "Design Landing," and is meant to hint at a move away from cheap production to high-quality design. "These are early days for design in China," said BJDW's creative director Aric Chen at a press event in London last month. "Beijing Design Week is an opportunity to support and perhaps even help guide this process."

**JVI**

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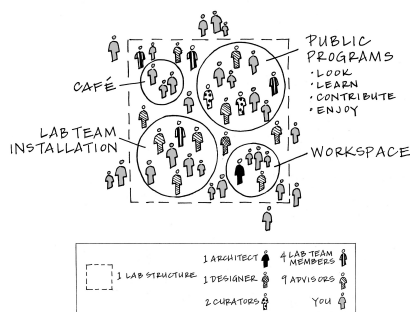
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1 VENUE—BMW GUGGENHEIM LAB



COURTESY GUGGENHEIM MUSEUM

**BOW WOW!** continued from front page pavilion designed by the conceptually-adept Japanese firm Atelier Bow Wow, with an assist from Korean graphic designers Sulki & Min, will be launched somewhere in North America in the late summer of 2011.

"It's the most exciting event space the Guggenheim has ever undertaken," Armstrong said at a press event. It also has enough backing from car manufacturer BMW, at least for six years, that the whole thing is called the BMW Guggenheim Lab.

Assistant Curator of Architecture and Design David van der Leer described the rather complex initiative as a kind of mobile think tank—cum—community center addressing urban themes with which a wider public—possibly distracted and just strolling past—will want to engage. Each pop-up pavilion comes with a team of facilitators drawn from Guggenheim curators, local artists, and interesting random intellectuals (tinker? tailor? neuroscientist?). The artists will work on installations or performances, the curators will provoke

conversations, and the rest will give talks and participate on panels. The plan is for three pavilions—each by a different architect paired with a graphic designer—to travel to three cities in six years addressing three themes. The first theme is "Confronting Comfort: the City and You." In 2017, there will be an exhibition at the Guggenheim in New York wrapping it all up.

Yoshiharu Tsukamoto and Momoyo Kaijima of Atelier Bow Wow are no strangers to complicated programming. In Linz, Austria, they collaborated on a system of roof bridges connecting across several rooftops to a Ferris wheel. For the 2008 Liverpool Biennial, the team created Rockscape, a red wooden amphitheater for rock musicians. In a phone interview, Tsukamoto said that neither the city nor the location had been selected at this point, making it difficult to finalize a design. "I like the idea of a courtyard, partially enclosed and also open to the sky, a sort of caravansary idea where people can hang out outside the building," he said, noting that events will be mostly held over two months in the fall when weather is mild. "The structure has to be much lighter than a building because it will travel. We're still trying to figure it out." The design will be unveiled in March.

The destination cities, the two other architect-designer teams, and the next two themes will be announced in the next few months. At the press conversation, Robert Kloos from the Consulate General of the Netherlands was asked if he hoped a Dutch team would be selected to design the next BMW Guggenheim Lab. "You bet!" he said.

JVI

AT DEADLINE

## WIN SOME, LOSE SOME

On October 7, British architect David Chipperfield won the Royal Gold Medal for architecture, a prestigious lifetime achievement honor bestowed by the Queen through the Royal Institute of British Architects. Chipperfield's modernist portfolio includes plenty of award-winning buildings like the Museum of Modern Literature in Germany and the America's Cup Building in Spain, but his reconstructed Neues Museum in Berlin was passed over for the 2010 Stirling Prize on October 9, in favor of Zaha Hadid's Maxxi Museum of 21<sup>st</sup> Century Art in Rome.

## PAC PICKS UP

The Frank Gehry-designed Performing Arts Center (PAC) slated to be built across from 1 World Trade Center received a pledge of \$100 million in federal funding from the board of the Lower Manhattan Development Corporation (LMDC) on October 6. The LMDC's vote marked a significant boost to the PAC, which had previously been allocated only \$55 million out of its \$450 million price tag.

## MIDTOWN RECKONING

Three midtown towers are up for landmark status on the recommendation of Manhattan Community Board 5 on October 5. The first is 500 5<sup>th</sup> Avenue at West 42<sup>nd</sup> Street, a 59-story Art Deco skyscraper often called the "mini Empire State Building" because it was designed by the same architect, Shreve, Lamb and Harmon, at the same time. The Mills, a 16-story building at 485 7<sup>th</sup> Avenue and once the largest hotel in the world, is also up for landmarking. And so is the Wolcott, a 12-story hotel on West 31<sup>st</sup> Street between Broadway and 5<sup>th</sup> Avenue designed by John H. Duncan, the architect of Grant's Tomb and Brooklyn's Grand Army Plaza Memorial Arch. The Landmarks Preservation Commission will hold a public hearing on October 26 to discuss the towers.

## DRAWING LOTS

Meanwhile, New York University applied for permission from the Landmarks Preservation Commission on October 7 to build a 38-story tower on its Greenwich Village campus, as part of the school's plan to add 6 million square feet by 2031. The proposal is controversial partly because of its height and impact on views, but also because the new tower would be integrated into the existing cluster of three I.M. Pei-designed faculty housing towers, which were landmarked in 2008. NYU has argued that the plan, devised by Grimshaw, Toshiko Mori, and Michael Van Valkenburgh, would create a "dynamic pinwheel" arrangement of buildings, and that it would be preferable to an alternative solution of building on a nearby lot where a Morton Williams Supermarket is now located.

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## THE ARCHITECT'S NEWSPAPER

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### A FLASHIER FULTON MALL

While much of the New York real estate market may still be frozen, a bud of hope has sprouted on a troubled lot in Downtown Brooklyn. On April 7, the Public Design Commission approved a scheme by Cook + Fox Architects for a new, 50,000-square-foot retail building on the dilapidated Fulton Mall. **continued on page 7**



### ARTS ON THE RISE

Artists have long pioneered the rebirth of hard-hit urban districts, but rarely as part of a larger vision for social welfare. On April 5, the Ford Foundation announced a bold effort aimed at offering just that kind of neighborhood-based support: a \$100 million program **continued on page 4**



### PAIN IN THE ASH

Over the past two decades, fly ash has become a staple of the sustainable building materials movement, but that could change if the Environmental Protection Agency (EPA) goes ahead with rules proposed last fall that would designate fly ash and other coal **continued on page 14**



### SETTING SAIL

After winning the competition to redesign Governors Island in 2007, the team of West 8, Rogers Marvel, Diller Scofidio + Renfro, Mathews Nielsen, and Urban Design+ toiled for **continued on page 10**



### TUNNEL VISION

D.C. TROLLEY STATION SEEKS NEW LIFE AS ART GALLERY **continued on page 9**



PLUG IN TO THE LATEST IN DESIGN. SEE PAGE 22

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ALYSSHA EVE CSUK/COURTESY SPEIRS+MAJOR

# LIGHT SWITCH

Public lighting has long focused on making environments searchlight-bright for safety. Three new LED installations show that more subtle lighting schemes can also be interactive, informative, and even more effective.

## SANDS BETHWORKS RETAINED EDIFICES BETHLEHEM, PENNSYLVANIA SPEIRS + MAJOR

When the Las Vegas Sands Corporation purchased the old Bethlehem Steel works in Pennsylvania to build a casino resort, the company decided to preserve the old blast furnace, whose spindly spires, twisting pipes, and hulking tanks had defined the city's skyline for the past century. In order to do full honor to this symbol of America's industrial might, Sands hired UK firm Speirs +

Major to outfit the old workhorse with a lighting scheme that would bring it to life at night.

"We had a generously open brief from the client to come back with something special," said Jonathan Speirs. One caveat, however, was that budgetary considerations excluded LEDs. But after Sands analyzed the higher capital costs of LEDs against the longer-term running and maintenance costs of more traditional sources, they decided to go with the LED option. This was good news for Speirs + Major, who found themselves equipped with the ability to control both the intensity and hue of light,

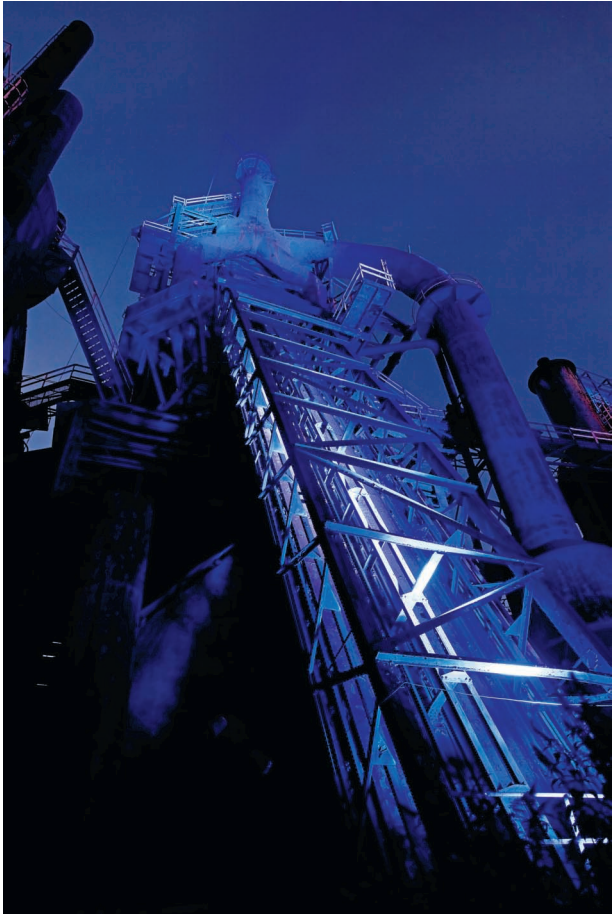
allowing for the creation of a narrative scheme.

The designers outfitted the blast furnace with ColorKinetics Color Blast fixtures with a variety of lenses. The fixtures intensify to a peak of color before fading to black, representing the heating and cooling of the steel forging process. The conveyor belts light up in blue first, echoing the journey of ore to the top of the furnaces. Then the furnaces themselves begin to "heat up," starting with a blue hue that warms to a strong, hot red. This heat permeates through the adjacent structures and chimneys and the heat—or red color—spreads out.

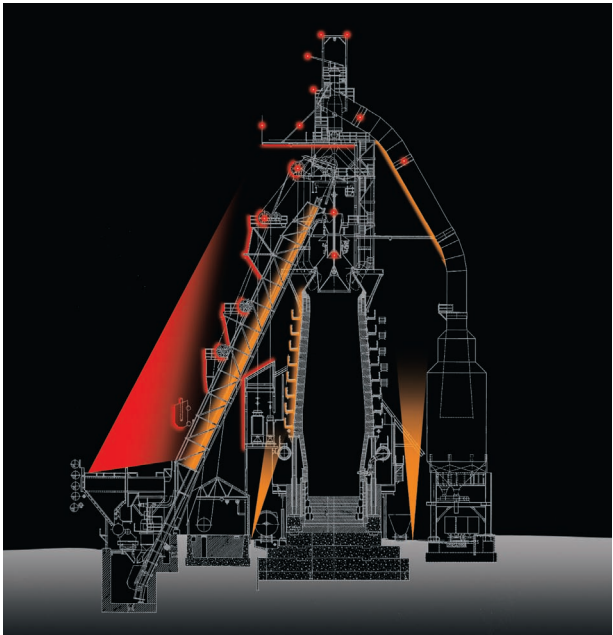
The process takes three to four minutes. The red appearance stays for 12 to 15 minutes, and then everything slowly fades to black, remaining dark for four minutes before the cycle repeats. "We felt that the respect and dignity of the edifice for the local population was important, and allowing the edifice to go dark was an integral part of that," said Speirs.

**AARON SEWARD**





ALYSSHA EVE CSUK/COURTESY SPEIRS+MAJOR



COURTESY SPEIRS+MAJOR

**Facing page:**  
The century-old blast furnaces are animated through a narrative LED scheme.

**Top:**  
Blue LEDs signal the “cool” journey of ore up conveyor belts to the top of the structure.

**Above:**  
A complex arrangement of fixture types produces the dynamic, nearly half-hour sequence.



COURTESY TIM HUNTER DESIGN



## PARAMOUNT CENTER BOSTON ELKUS MANFREDI ARCHITECTS WITH TIM HUNTER DESIGN

Once one of the most glamorous movie palaces in Boston, the Paramount Theater has been abandoned since 1976. As part of an effort to revitalize the city's theater district and its own arts and communications curricula, owner Emerson College hired Elkus Manfredi Architects to undertake the redevelopment of the theater and adjacent Arcade Building on Washington Street, in addition to designing a nine-story student performance and dormitory space on an adjacent lot.

The new Paramount Center, which debuted last month, brings back many of the original theater's

art deco details, but adds a new dimension to the structure's street presence. While the architects restored the Arcade's 1860 granite facade, they also added an LED screen that would project multistory images behind its 21 arched windows at night. Once the screens—composed of Philips Color Kinetics Flex nodes in a 4-inch-square grid—were in place, Elkus Manfredi commissioned experiential design firm Tim Hunter Design to create the facade imagery.

“It's a difficult situation, because you've got limited areas where LEDs are present, and a lot of architecture around it,” said Tim Hunter president Bill Groener. “But even with a fragmented image, the eye will fill in the blank areas if you give it the right information.” The firm developed a series of tests to learn what fonts and images

would read well, and at what speed. They converted films and images supplied by Emerson into vividly colored animations that can be changed according to the event or season: Charlie Chaplin dancing; a red curtain rising on a proscenium stage; a sunny sky. Though nearly invisible during the daytime, the facade brings an air of old vaudeville to the street at night, and next to the Paramount marquee and 7,000-bulb upright sign next door, a vision of theater's golden age in Boston. **JENNIFER K. GORSCHÉ**

**Above:**  
Designers created facade imagery with animation programs After Effects and 3D Studio Max.

**Left:**  
More than 25 individual LED panels can be programmed to be played in any sequence.





COURTESY HÖWELER+YOON/MY STUDIO



### LIGHT DRIFT SCHUYLKILL RIVER, PHILADELPHIA HÖWELER + YOON/MY STUDIO

Philadelphians are getting reacquainted with their waterfront through large-scale redevelopment projects and community-based events. For Boston-based Höweler + Yoon/MY Studio and their sponsors, the Philadelphia Mural Arts Program, a temporary, interactive installation became a way for the community to reconnect with the river as well as explore new lighting and technology applications, all timed to coincide with the city's burgeoning Design Philadelphia festival.

With ten colored seating pods onshore and 90 floating in the dark river, *Light Drift* becomes a changing and responsive light show on the banks and in the waters of the Schuylkill. Using radio frequency identification (RFID) technology, the land-based pods glow with green LED light in their "off" mode,

but when approached blink a purplish blue. "We refer to that as the seduction mode," said principal Eric Höweler. Once seduced to sit on the molded PETG plastic pods, they turn blue, extending in a line from the shore out onto the water. "You have a sense that the Schuylkill is not currently that present in the lives of the people of Philadelphia, so we wanted to attract them to the water's edge with something that goes from being static to dynamic," he said.

For Höweler and co-principal Meejin Yoon, the project is a way to explore new technologies and new ways of thinking about intelligent infrastructures. We treat media as a material," he said. "You have to assume fairly rapid obsolescence. That's why temporary projects have a lot of appeal." He added, "For us, a project like this is only the beginning. It's modest, but it points to new potentials." **ALAN G. BRAKE**

Seating pods on land send radio signals to the floating pods, encouraging people to interact with the river.



OCTOBER

WEDNESDAY 20

LECTURES

**Amanda Burden**  
**A Strategic Blueprint for New York City's Future**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
Avery Hall  
www.arch.columbia.edu

**Hiroshi Okamoto**  
**Wild Air: Living, Learning, and Building the Museum of Islamic Art**  
6:00 p.m.  
New York School of Interior Design  
170 East 70th St.  
www.nysid.edu

**Fath Davis Ruffins**  
**Do Objects have Ethnicities? Race and Material Culture**  
6:00 p.m.  
Bard Graduate Center  
38 West 86th St.  
www.bgc.bard.edu

**Michael Berk**  
**Clean, Green, and Mobile: Designing the GreenMobile Home Unit**  
12:30 p.m.  
National Building Museum  
401 F St. NW, Washington, D.C.  
www.nbm.org

SYMPOSIUM

**Workshopping New York: Changing Spaces**  
7:00 p.m.  
Cooper Union Great Hall  
7 East 7th St.  
www.archleague.org

THURSDAY 21

LECTURES

**Peter Eisenman and Anthony Vidler in Conversation**  
6:30 p.m.  
Yale School of Architecture  
Paul Rudolph Hall  
180 York St., New Haven  
www.architecture.yale.edu/drupal/

**Scott Holladay, Andy Thompson, Rae Zimmerman, et al.**  
**The Underdome Sessions: Risk**  
6:30 p.m.  
Studio-X  
180 Varick St.  
www.arch.columbia.edu/studiox

**Zhongjie Lin**  
**Conversation about Kenzo Tange**  
6:45 p.m.  
Modulightor  
246 East 58th St.  
paulrudolph.blogspot.com

**Kevin Bone**  
**The Secret Life of New York City Water**  
6:30 p.m.  
Bernard and Anne Spitzer School of Architecture  
City College of New York  
141 Convent Ave. at 135th St.  
events.cuny.edu

SYMPOSIA

**ACADIA 2010**  
10:00 a.m.  
Cooper Union Great Hall  
7 East 7th St.  
www.acadia.org

**MAS Summit for New York City**  
9:00 a.m.  
Penn Plaza Pavilion  
401 7th Ave. at 33rd St.  
www.mas.org

EVENTS

**Design Trust for Public Space Benefit & Art Auction**  
6:00 p.m.  
Center 548  
548 West 22nd St.  
www.designtrust.org

FRIDAY 22

LECTURE

**Isabelle Dervaux and Margaret Holben Ellis Roy Lichtenstein: The Black-and-White Drawings, 1961–1968**  
7:00 p.m.  
The Morgan Library & Museum  
225 Madison Ave.  
www.themorgan.org

EXHIBITION OPENINGS

**Francis Cape**  
**The Other End of the Line**  
The High Line  
Gansevoort Plaza  
Gansevoort and Washington Sts.  
www.thehighline.org

**Kevin Bourgeois**  
**SYStm**  
Causey Contemporary  
92 Wythe Ave.  
Brooklyn  
www.causeycontemporary.com

SATURDAY 23

EVENTS

**Ian Volner**  
**Paul Rudolph: Lower Manhattan Expressway Tour**  
2:00 p.m.  
Canal St. and Bowery  
www.drawingcenter.org

**Matt Postal**  
**A New Park for Brooklyn Tour**  
11:00 a.m.  
Clark and Henry Sts.  
Brooklyn  
www.mas.org

**An Educational Walk Through Chinatown: C.B.J. Snyder's Schools, Andrew Carnegie's Libraries, and Everything In Between**  
11:00 a.m.  
Historic Districts Council  
Location TBA  
www.hdc.org

**Old Brooklyn Waterworks Bike Tour**  
11:00 a.m.  
Ridgewood Reservoir  
Jamaica Ave. and Highland Blvd.  
Brooklyn  
brooklynwaterworks2.eventbrite.com

MONDAY 25

LECTURE

**Kathryn Holliday**  
**Ralph Walker and the Making of 1 Wall Street**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
www.skyscraper.org

TUESDAY 26

LECTURES

**Christopher Hawthorne**  
**The Plume: Architecture Under a Cloud**  
6:00 p.m.  
School of Visual Arts  
136 West 21st St.  
dcrit.sva.edu

**Wang Degang and Mesh Chen Dongliang**  
**The Architects' Process and Role in China**  
6:30 p.m.  
Trespa/Arpa Design Centre  
62 Greene St.  
www.trespa-ny.com

WEDNESDAY 27

LECTURES

**John Bartelstone**  
**The Brooklyn Navy Yard**  
6:30 p.m.  
Mid-Manhattan Library  
455 5th Ave.  
www.nypl.org

**Angela Nuovo**  
**Gian Vincenzo Pinelli and His Library**  
6:00 p.m.  
Bard Graduate Center  
38 West 86th St.  
www.bgc.bard.edu

SYMPOSIA

**Transforming Youth Corrections in New York: A New Vision**  
9:30 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**Sustaining Places: Comprehensive Planning for the Future**  
9:30 a.m.

National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

**EXHIBITION OPENING**  
**Five in Istanbul**

Lehmann Maupin Gallery  
540 West 26th St.  
www.lehmannmaupin.com

THURSDAY 28

LECTURES

**Jennifer Gray**  
**Counter Space: Design and the Modern Kitchen**  
1:30 p.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

**Wang Degang, Ilana Judah, Julie V. Iovine, et al.**  
**Sustainable Building and Architecture in China**  
6:30 p.m.  
Trespa/Arpa Design Centre  
62 Greene St.  
www.trespa-ny.com

SYMPOSIUM

**Developers Forum: Harvesting Development Options**  
8:00 a.m.  
The Yale Club  
50 Vanderbilt Ave.  
www.pwcusa.org

TRADE SHOW

**NeoCon East**  
8:00 a.m.  
Baltimore Convention Center  
1 West Pratt St., Baltimore  
www.neoconeast.com

FILMS

**Vincent Scully: An Art Historian Among Architects**  
(Edgar B. Howard, 2010)  
56 min.  
6:30 p.m.  
Yale School of Architecture  
Paul Rudolph Hall  
180 York St., New Haven  
www.architecture.yale.edu/drupal/

**KieranTimberlake: Loblolly House (2007) and Cellophane House (2008)**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

EVENT

**Lutron Light Control Commercial Specifier Seminar**  
8:30 a.m.  
Lutron Headquarters  
7200 Suter Rd.  
Coopersburg, PA  
www.lutron.com/lci

FRIDAY 29

LECTURE

**Deenah Loeb, Ray Gastil, et al.**  
**Urban Voids: Grounds for Change**  
6:30 p.m.  
Van Alen Institute  
30 West 22nd St.  
www.vanalen.org

EXHIBITION OPENING

**Nordic Models + Common Ground**  
Scandinavia House  
58 Park Ave.  
www.scandinaviahouse.org

SATURDAY 30

EXHIBITION OPENING

**Lenny Reibstein**  
English Kills Art Gallery  
114 Forrest St., Brooklyn  
englishkillsartgallery.com

WITH THE KIDS

**Origami Family Workshop**  
1:00 p.m.  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

SUNDAY 31

EVENT

**Ghost Tour**  
8:00 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

NOVEMBER

MONDAY 1

LECTURE

**Peter Pennoyer and Anne Walker**  
**The Architecture of Grosvenor Atterbury**  
6:30 p.m.  
Mid-Manhattan Library  
455 5th Ave.  
www.nypl.org

TUESDAY 2

LECTURE

**Bill Moggridge**  
**The Role of Collecting, Curating, and Education in the Context of a National Design Museum**  
6:00 p.m.  
School of Visual Arts  
136 West 21st St.  
dcrit.sva.edu



NANCY HOLT/VAGA

NANCY HOLT: SIGHTLINES

Miriam and Ira D. Wallach Art Gallery  
826 Schermerhorn Hall, Columbia University  
Through December 11

Encompassing more than 40 works from the pioneering American artist Nancy Holt, *Sightlines* examines how Holt transformed our experience of landscape through the use of novel observational modes. This show focuses on her body of work from 1966 to 1980, including the film *Sun Tunnels* (1978), which documents the creation of her well-known site-specific installation of the same name in Utah's Great Basin Desert (1973–76, above), and *Pine Barrens* (1975), a meditative documentary about the undeveloped coastal area near Atlantic City. Though Holt, now 72, has often been mentioned alongside famous Land Art figures of the late 20th century—including her husband and occasional collaborator Robert Smithson—her creations involving film and video, landscape architecture, and ecology have until now gone relatively unexamined. Holt's larger works, like *Views Through a Sand Dune* (1972), in which she tunneled through a dune on Narragansett Beach in Rhode Island, are remarkable in their responsiveness to the environment, challenging visitors to engage with the surrounding landscape in unexpected ways. That dynamic animated many memorable works, including *Missoula Ranch Locators* (1972), where Holt installed viewfinder-like constructions on a Montana ranch, framing natural phenomena and adding resonant layers of geographic information to the vista.



DAHLIA ELSAYED

YOU ARE HERE:  
MAPPING THE PSYCHOGEOGRAPHY OF NEW YORK CITY

Pratt Manhattan Gallery  
144 West 14th Street  
Through November 6

Each of us crosses the city using our own mental map, a product of our personal history, spatial perceptions, and feelings about specific places. For this lively exhibit, the Pratt Manhattan Gallery invited a selection of contemporary artists to map the emotional terrain of the world's most famous metropolis. The resulting projects reveal many intriguing reactions to the Big Apple's heightened levels of stimulus, exploring the effect of the city's powerful moods on those who live and work here. The results range from Dahlia Elsayed's diptych *Some Heavy Indulgences* (2009, above), tracking memories across the city grid, to Liz Hickok's 3-D map of the Lower Manhattan skyline made out of a Jell-O-like material and Nicola Twilley's olfactory version of the city, consisting of thousands of scratch-'n-sniff stickers. Other responses include an anxiety map ingeniously lit by sweat-powered batteries and an eclectic series of personal maps created by the Hand Drawn Map Association. Above all, don't miss Maira Kalman and Rick Meyerowitz's sublime culinary subway map of the city—an analog to the duo's famous New Yorkistan cover for *The New Yorker*—and Nina Katchadourian's New York soundtrack, a sonic landscape assembled from found segments of cassette tape.



THE ARCHITECT'S NEWSPAPER OCTOBER 20, 2010

# MAKING DO

**Counter Space:**  
**Design and the Modern Kitchen**  
 Museum of Modern Art  
 11 West 53rd Street  
 Through March 14, 2011



Schütte-Lihotzky's reconstructed Frankfurt Kitchen (1926-27).

The 20<sup>th</sup> century produced vivid dreams and nightmares about the kitchen, along with a rapid-fire sequence of household objects that promised to modernize it. Architects and designers envisioned an epicenter of rational efficiency that would transform everyone's aesthetic tastes and everyday habits. Industrial designers promised to heat up consumer desires for the latest kitchen gadgets and appliances. Social conservatives wanted a bastion to protect traditional values and gender roles, while feminists proposed design reforms that would, they hoped, liberate women from the lonesome, repetitive, and relentless labor that tied them to the kitchen.

New York's Museum of Modern Art has mounted an exhibition, *Counter Space: Design and the Modern Kitchen*, that reveals these diverse cultural currents through a history of iconic kitchen objects by well-known designers and interpretive frameworks by major artists. MoMA's own history is a subtext here, for everything on display—some 300 objects—is drawn from the museum's own collection. There are paintings, posters, photographs, videos, and all kinds of publications, but things take pride of place, a testimony to the Good Design program MoMA initiated in 1949 "to guide the American public toward good taste in objects available for purchase."

A large acrylic cabinet presents a timeline of handsome, helpful utensils for the home kitchen, many of which will take some viewers back in time. Food is a potent catalyst for memory, according to Proust, and so are the kitchenwares on display here. I remember savoring good coffee with a tempered glass Chemex and my first homemade espresso from a Biallitti Moka Express; sharpening Henckels poultry shears and weighing ingredients on a Terrailon plastic scale to make an elaborate dish from Julia Child's *Mastering the Art of French Cooking*; and storing the leftovers in colorful Tupperware containers. The display culminates with things you might find in your drawer today, such as the ergonomic Good Grips peeler that hit the market in 1989.

Curated by Juliet Kinchin and Aidan O'Connor of MoMA's department of architec-

Virgilio Forchiassin's Mobile Kitchen Unit (1968).



COURTESY MOMA

ture and design, *Counter Space* divided the panoply of work and themes into three sections. "The New Kitchen" shows enthusiastic early efforts to update and upgrade every aspect of housework. Here is Charles Stillwell's 1883 brown paper bag for Philadelphia's Union Paper Bag Machine Company, every bit as radical as Peter Behrens' 1909 electric tea kettle and lamp. American domestic science books, notably Christine Frederick's *Household Engineering: Scientific Management in the Home* (1915), proclaimed the kitchen as a laboratory and the housewife as a trained professional whose every move had been carefully calibrated. The higher standards offset any reductions in the average time spent on housework.

"Visions of Plenty" presents the bounty of colorful lightweight products that appeared after World War II, many of them in plastics that had been developed for defense industries. A photo of the 1959 Nixon-Khrushchev Kitchen Debate reminds us that all these objects still had geopolitical significance. Cheery advertisements tout the ease and joy of a more informal domesticity as "The Good Life" that all Americans supposedly enjoyed.

The third section, "Kitchen Sink Dramas," challenges such commercial fervor. (The title comes from post-World War II British artists and architects who focused on the daily lives of working-class women and their families.) Pop Art paintings by James Rosenquist and Andy Warhol celebrated the visual intensity of household brands. Feminists like Martha Rosler and Cindy Sherman invoked the isolation, drudgery, and

continued on page 19

## EYE OF THE BEHOLDER

*Architecture and Beauty: Conversations with Architects about a Troubled Relationship*  
 Yael Reisner with Fleur Watson  
 Wiley  
 \$120.00

What do Will Alsop, Peter Cook, Odile Decq, Hernan Diaz Alonso, Frank Gehry, Mark Goulthorpe, Zaha Hadid, Zvi Hecker, Kol/Mac, Greg Lynn, Thom Mayne, Eric Owen Moss, Juhani Pallasmaa, Gaetano Pesce, Wolf D. Prix, and Lebbeus Woods think about beauty? Fleur Watson, former editor-in-chief of the Australian journal *Monument*, and architectural historian Yael Reisner interviewed them all for *Architecture and Beauty: Conversations with Architects about a Troubled*

*Relationship* to begin to find out.

One of the best things about this book is that it brings so many different perspectives and insights together from the architects interviewed. An additional part of this tome revisits issues explored in Reisner's 2009 Ph.D. dissertation, entitled *The Troubled Relationship Between Architecture and Aesthetic: Exploring the Self and Emotional Beauty in Design*. Her primary thesis juxtaposes what she considers the broader utilitarian tendencies of modernism against the more limited, though quite significant counterpoints of resistance expressed by individual architects.

The problem with Reisner's project is that it is founded upon a simplistic dualism between content and form in which the two are locked in mutual opposition. This narrow reliance on Enlightenment concepts is one reason why her arguments fall apart so quickly. The other reason is that the opposition she constructs between

modernist utilitarianism and individual impulses tends to universalize the modern movement. It also renders a select group of architects as heroes who assert themselves against this supposedly pernicious homogenizing influence. Her thesis fails to take up the complex exchanges and interactions between minor and major figures or provide proper historical context.

As she states, citing Reyner Banham as the source for her argument, modernist authenticity was skewed "away from the intended, highly symbolized aesthetic approach." She goes on to define how the true principals of modernism were subsequently lost in a sea of functionalism. Blame Sigfried Giedion and Lewis Mumford. The legacy of this, she argues, is a "distrust" of aesthetics that continues to hamper architects' individual design impulses.

There are no specific architectural examples of what she defines as merely functional or denuded

Odile Decq's Information Center in Shanghai, China (2007).



ODBC/JWSB



## Weese's Pieces

*The Architecture of Harry Weese*  
Robert Bruegmann, Kathleen Murphy Skolnik  
W.W. Norton & Company  
\$32.00



First Baptist Church (1962-65) in Columbus, Indiana.  
Right: Metropolitan Correctional Center, Chicago (1971-75).

In June, contemplating the depressed state of architectural publishing, I compiled a short list of architects, designers, and photographers who were without a monograph. My recent encounters with publishers had convinced me that no one who wasn't an Eames or Eames adjacent was likely to get a book. Then I saw on Amazon that Chicago architectural historian Robert Bruegmann, editor of an excellent book on SOM's United States Air Force Academy, had beat me to one of these underappreciated greats: Harry Weese was getting his book, and a bigger one than I had imagined.

Today Weese is probably best

known for his elegant design for the Washington Metro, with its concrete coffered tunnels, hexagonal tile floors, and clever marriage of neo-classicism and 1970s modernism. An image of the L'Enfant Plaza Metro station is on the front cover, setting the stage for an argument for Weese as a major contributor to the design of contemporary cities. And yet we never get that argument, or any other one of great length or commitment.

*The Architecture of Harry Weese* begins instead with an extensive biographical essay on Weese by Bruegmann. The bulk of the text is four-page entries by art historian Kathleen Murphy Skolnik of 30-plus

projects designed by Chicago-based Harry Weese & Associates from 1936 to 1984. There are approximately four pages by Bruegmann devoted to interpretation, pages that check all the appropriate boxes: Was Weese an alternative to the Mies school of Chicago modernism? Was he a traditionalist? Was his work special for its materials? Its Scandinavian influence? Its vernacular qualities? Or will his legacy be as the "conscience" of Chicago architecture? (If the last, it is perplexing that the book quotes so little from Weese's writings and interviews. We get no sense of his voice, which in the 1980s became increasingly shrill. Bruegmann reports he once called

Helmut Jahn "Genghis Jahn." This is a letter I would like to read in full.)

Bruegmann refuses to come down on the side of any of these possible interpretations, or to highlight what he thinks is Weese's best work. A whole section could have been devoted to Weese's many buildings in Columbus, Indiana, which include the sublime First Baptist Church (1962-65) and a branch of the Irwin Union Bank (not pictured in the book), both of which stand up in comparison to the better-known Columbus church and bank of Weese's longtime friend Eero Saarinen. The church, in particular, is an essay in thoughtful use of materials, sympathetic siting, and sanctuary without fuss. When I first encountered it, appearing to sail across the grass, I suddenly wondered where on earth I was.

The building entries are thorough architecturally, largely composed from contemporary articles and interviews with Weese employees. But they lack historical context. Weese designed a building for IBM in Milwaukee in the late 1950s, part of the corporation's massive modernist building spree, a fact that goes unmentioned. The biographical essay tells us Weese was friends with Saarinen (who recommended Weese for work when his own office got too busy), I.M. Pei (with whom he collaborated on the important 1956-63 Hyde Park A&B Urban Renewal Project), and Edward Larrabee Barnes. I see many parallels between Weese's work and theirs, and that of Roche Dinkeloo, too.

Some of these parallels are unfortunate, such as his habit of lapsing into shape-ism: making a village hall a square, an urban prison a triangle, a Christian Science church a semi-circle. Why? Some are won-



HEDRICH BLESSING/CHICAGO HISTORY MUSEUM

derful surprises, like the leafy skylit atria he inserted into Brutalist chunks like the Crown Center Hotel in Kansas City, Missouri (1968-73). There, the connection to Saarinen and Roche is clear, if unexplored: Landscape architect Dan Kiley consulted on the landscape, as he had for the Ford Foundation. The book's silence on these connections leads one to wonder: Which direction did the influence run? Was Weese a facile magpie or an under-known innovator? Should we judge him by the First Baptist Church or the soon-to-be-demolished Sawyer Library at Williams College (1975)? Judge him for his heroic restoration of Louis Sullivan's Auditorium Theater (1964-67) or his failed urban planning ideas (islands off the coast of Lake Shore Drive)?

All these questions mean there is another, better book on Weese that needs to be written. But I fear, in today's market, architects such as Weese may only get one shot.

**ARCHITECTURE CRITIC ALEXANDRA LANGE IS CO-AUTHOR OF *DESIGN RESEARCH: THE STORE THAT BROUGHT MODERN LIVING TO AMERICAN HOMES*.**

modernism. For this she merely offers an image of her hometown of Tel Aviv and anecdotes about how Tel Avivians do not regard aesthetics as important. On the other end of the spectrum, she shows examples of her own work and the work of the architects she defines as the more emotional, individual architecture she prefers.

This divide was made more evident at a SCI-Arc panel based on the book when she sneered and waved her hand in dismissal of architects like Richard Meier whom she deemed "mere continuations of modernism." Did she mean the "true" aesthetic modernism, or the bastardized "functional" modernism? Her terms are not clear and seem to be based more on her own issues with individual creativity. Not only was creativity supposedly not valued in Tel Aviv, it was not valued by her intellectual father who, as she recounts, "rarely missed an opportunity to tease his daughter for her appreciation of things sim-

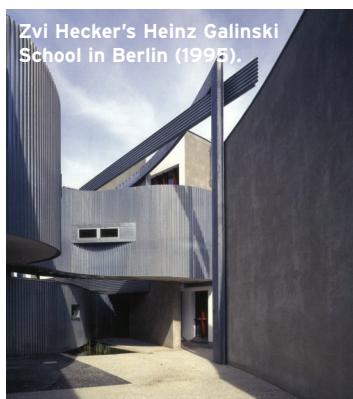
ply because of their appearance."

"More architects," she writes, "should confidently accept the need to generate architecture with an authorial voice, embrace an intuitive eye and lateral thinking, seize impulses and become individualistically speculative." What she does not address is how the authorial voice fits into a complex marketplace of competing ideas and goals. If architecture were autonomous and somehow decontextualized from culture, such "purity" might be possible. But would such architecture, removed from outside pressures, be considered beautiful? At the panel, the architects seemed to unanimously agree that working with such limits was part of what they do.

In his review of that same panel, Christopher Hawthorne, architecture critic for *The Los Angeles Times*, wondered why this was even a topic of discussion. Younger generations of architects, he argues, do not seem to find this relationship so troubling. He has

a good point. Even the architects at the table seemed to say it was not much of an issue for them either. They just carry on with their work. Moreover, their ideas about their work are by no means static. Watching the panel was like watching musicians talk about music. After a while you just want them to shut up and play. As Greg Lynn said at the conclusion, "Are we done now? Can we go?"

**GUY HORTON IS A LOS ANGELES-BASED WRITER AND CRITIC.**



MICHAEL KRUGER/ARCHITECTURFOTOGRAFIE

**MAKING DO** continued from page 18 insecurity that plagued so many housewives. Taking a larger perspective, Reyner Banham's 1970 article "Household Godjets" criticized the "big white abstractions" of high modernism; he understood that the kitchen should force us to deal with the dirtiness, messiness, and ordinariness of daily life.

The highlight of the show is an original Frankfurt kitchen. Over 10,000 were mass-produced and installed as part of Frankfurt's workers' housing program, overseen by Ernst May. Grete Schütte-Lihotzky's legendary 1926 design added the exuberance of European modernist aesthetics and progressive politics to American scientific management. A small desk and adjustable chair allowed the housewife to organize her day surrounded by a built-in storage system that mixed wooden cabinets for dishes with a grid of aluminum bins for rice and other staples. Despite being cramped, the space looks surprisingly comfortable as

well as efficient.

Most New Yorkers will go home to apartment kitchens as compact as this one. In contrast, capacious suburban kitchens are designed to accommodate all sorts of activities within an open plan—a trend that began just after World War II. Contemporary family life and social life supposedly revolve around cooking and enjoying meals together, although this is surely more true in principle and design than in practice. It's not a new concept, nor is it dependent on square footage. Volume 2 of Michel de Certeau's *The Practice of Everyday Life* (1998, subtitled "Living and Cooking") acclaimed those who convert the routines of domestic life into personal creativity to be shared with others. That satisfaction is principally a matter of making do with what exists.

**GWENDOLYN WRIGHT IS PROFESSOR AT COLUMBIA'S GRADUATE SCHOOL OF ARCHITECTURE, PLANNING AND PRESERVATION AND A HOST OF THE PBS SERIES "HISTORY DETECTIVES."**



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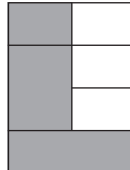
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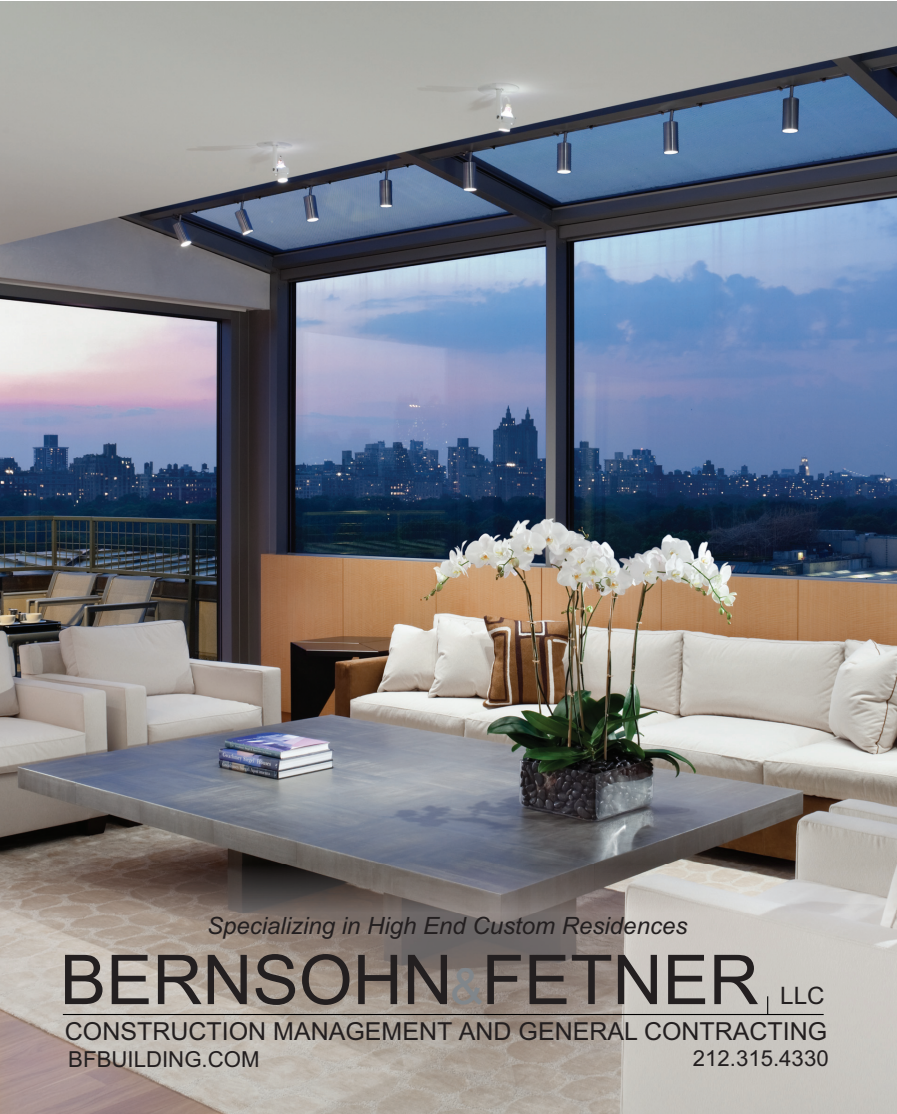
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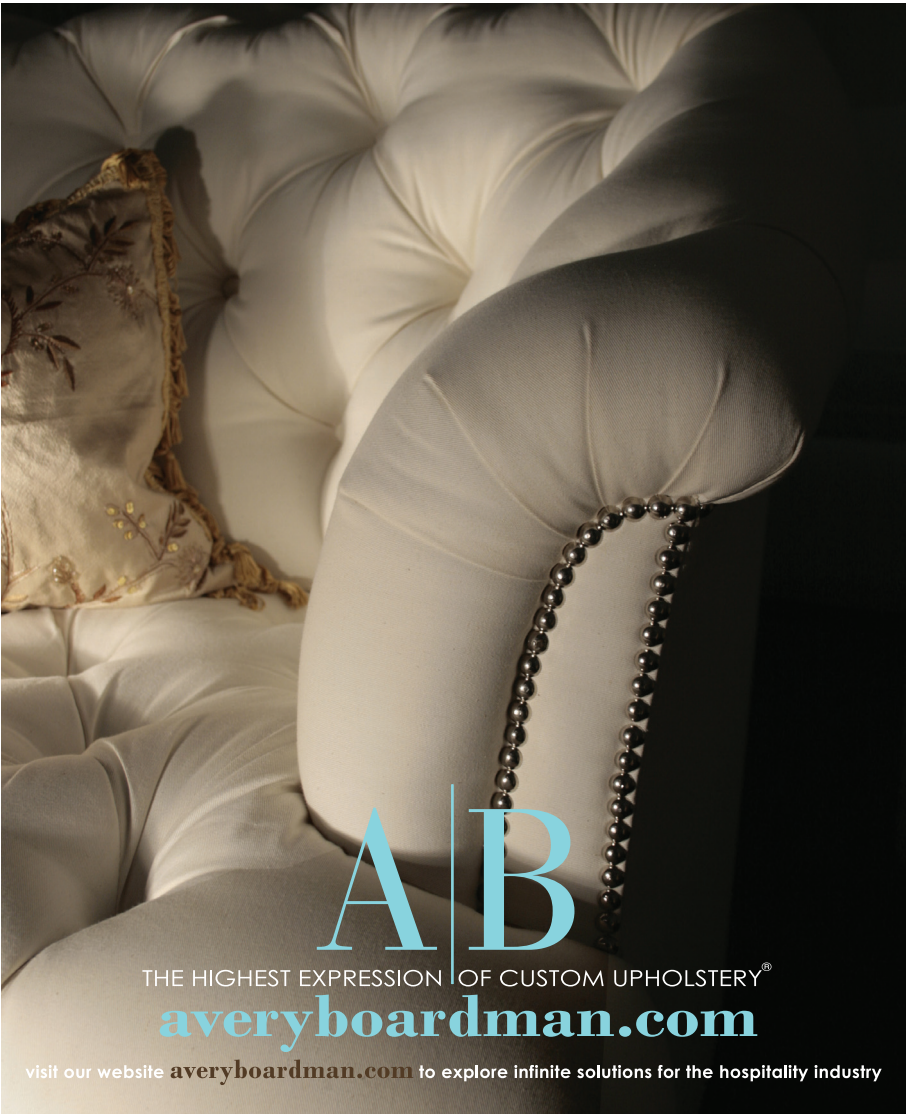
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Leni Schwendinger on a LightWalk in Washington, D.C. in September.

## A WALK IN THE DARK

Savor the word “light” and the interior landscape of language evokes images of atmospheric effects—mysterious, picturesque, sublime.

NightSeeing is a program rooted in my multi-year class for Parsons The New School for Design that started in 2003: “Designing Urban Nighttime Environments.” It was an interdisciplinary curriculum for lighting design, architecture, and interior design students. The final class presentation was a NightSeeing Map of Manhattan, including imaginary schemes for several key districts.

Conceptually, NightSeeing is an itinerary of group exploration and discovery, a curriculum designed for the general public and those in the architectural and planning professions. Presenting the nocturnal city of light, NightSeeing is a real-time travelogue through the culture of urban lighting in public spaces to convey recognition of one’s own environment of the shadowed vistas that define our surroundings literally half the time, and yet are so familiar they are almost unseen.

The program can stand alone, or be presented by a conference, festival, or as an event for urban planners

to enhance their public outreach efforts. It provides a context to examine and decode the shadows, emanations, and reflections that define our cities’ darkened hours. NightSeeing consists of several events: the LightTalk, a LightWalk, and a Light Planning Workshop. The talk and walk are approximately one-hour long. The Workshop is two to four hours, depending on the composition of participants, and is held in parallel with other masterplanning community involvement activities.

The talk conveys a basic understanding of the systems that light our cities, and endeavors to impart new and creative opportunities in the public lighting arena. There is also a section on site-specific lighting history. This lecture offers architects and planners insight into the after-dark experience, as well as ways to create a welcoming public realm through light. General audiences also appreciate behind-the-scenes discussions of the methods and strategies that bring vibrancy to their night city.

The LightWalk route is developed with each host organization. Each LightWalk is unique: a custom NightSeeing Map is created by my company, Light Projects, for each

location.

In 2005, co-teaching with urban designer Brian McGrath, the class expanded to include a summer session for deeper research funded by the New York chapter of the Illuminating Engineering Society. We initiated a public lighting theory, based on ownership of lighting—public and private—and a layer of incidental illumination that Brian and I called “found” lighting. We also gave a name, “Shades of Night,” to the framework I was developing about zones of nighttime activity, a futuristic vision of changing illumination relative to street life and open/closed hours of commerce, shops, restaurants, and institutions in a given neighborhood. At that time, Brian and I conceptualized a professional map that would offer a glimpse into the cultural stories, legacies, and idiosyncrasies of the nocturnal New York cityscape through its illumination.

After many impromptu LightWalks with Parsons students, I was offered the opportunity in November 2009 to join the Professional Lighting Design Association’s global Lightmapping program in New York City. Our team was led by Brian McGrath, Light Projects’ architectural designer Ute Besenecker,

and me. This LightWalk was formulated to explore the Shades of Night framework in the environs of Old St. Patrick’s Cathedral in Manhattan’s Little Italy district. Light changes and social activity from dusk to dawn were documented by photography and light level readings.

A further exploration of nighttime Manhattan took place in Bryant Park on a cold night in the late winter of 2009. Starting in the northeast corner of the block-square park, some 60 curious and warmly dressed light-walkers of many persuasions joined me in the freezing weather. The view from Bryant Park looking toward the edge of Times Square is breathtaking in its vista of buildings outlining the view corridor with dark hulks, illuminated by a Mondrianesque grid of windows and a sliver of sky in-between.

I pointed out the multiple bright floodlights mounted on the Verizon building, which cast a moonlight effect and, with the intervention of the famed London plane trees, create a cacophony of layered shadows. The group observed how the southern and southeast side of the park is typified by warm-toned light, punctuated by post-top lanterns, the Bryant Park Grill windows, and then, dusky dark-

ness, within which is set a tiny charming illuminated carousel.

It was an immersion in Bryant Park’s collection of lighting effects—planned and “found”—contained within a classic park design, enveloped by an urban hardscape. Unmistakably, it is illumination which makes Bryant Park an outstanding case study of public space which supports a wide diversity of activity after dark.

More recently, for the American Society of Landscape Architects’ Annual Meeting in Washington, D.C. on a warm September 11 evening, I began a LightWalk tour with a quote from the artist/engineer/planner Pierre Charles L’Enfant from September 11, 1789. On that date he wrote to President George Washington “to solicit the favor of being Employed in the Business” of designing the new capital city. His became a Baroque plan featuring open ceremonial spaces and oversized radial avenues with respect for the natural contours of the land. With my intrepid group including landscape architects, designers, and manufacturers from all over the country, we explored L’Enfant’s plan, hoping for lighting detail and filigree, but found a soft, undifferentiated layer of light.

Our journey started at the Historical Society’s floodlit, colonnaded edifice. A traditional, up-lighting method of frontal illumination, this approach results in soft ambient glow, is appropriate for classical buildings, and is inexpensive and easy to maintain. Onward we went past rows of historicist streetlight lanterns. Here, an effort could be made to differentiate street types and districts with varied types of poles. Finally, relief came in the shape of the Chinatown lanterns with their red posts and lantern tops.

We went through the Techworld canyon and surprisingly found the same “historic,” decorative luminaires, rather than lighting fixture forms referencing forward-thinking technologies, although there was one difference: induction lamps are being used, a source of white light that

has a long lamp life, requiring less maintenance. Some of the endearing details that we did find included countdown Walk/Don’t Walk signals, bracketed facade downlights (cheap and easy), LED media signs, and the colorful floodlit Chinatown gate.

The most exciting part of the tour was the people on it and the interest of the D.C. residents and tourists milling about. The sidewalks were packed on 7<sup>th</sup> Street NW that evening. A small group of loungers on the National Museum of American Art grand stairs were curious about the LightWalk and we, in turn, discovered them using steps for the appropriate evening purpose of sitting on the combined stairs and classical colonnade floodlights, a staple of illuminated architecture in our nation’s capital.

The shifting interplay of nighttime dark and light makes every city a unique destination. For London’s Architecture Retail and Commercial Lighting Show on January 12, 2012, I look forward to mapping the Angel Islington district with the International Association of Lighting Designers to find the perfect route through preserved and chic-modern alleyways and unusual paved topographies. I spent time here in the 1970s frequenting Sadler Wells Theatre, the Angel’s Chapel Road second-hand market, and a particular pub with my crowd from the East End. For me, the LightWalk will be eye-opening to the pleasures of the crowds dining, walking from bus to subway to home, window shopping the antique shops, and experiencing evocations of Dickens’ darkened muddy passageways which have existed since the dawn of public lighting.

The issues and substance of public illumination increasingly influence the global language of urban design and urban experience. Through initiatives like NightSeeing, we can learn to see shadows in a whole different light.

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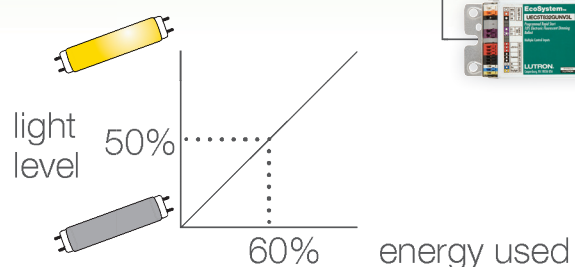
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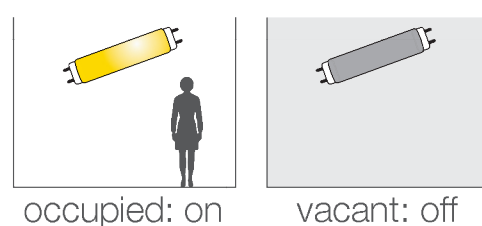
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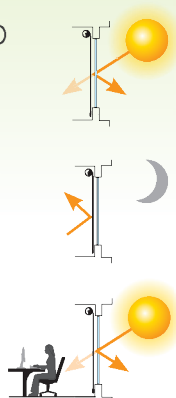
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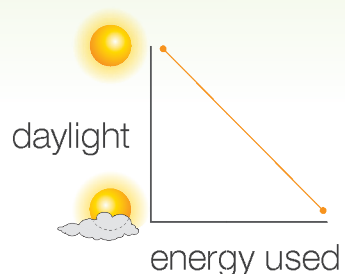
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